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This bulletin is a resource book containing suggestions gathered from English teachers in the District of Columbia. The Honors course is identical in outline with that of regular college preparatory classes. The courses are enriched to advance to the students' full ability the quality and maturity of their achievements. Careful, reflective study for quality work instead of a hurried quantity of materials is desired. The program should develop critical thinking by supplemental reading, analysis, and enrichment. Writing assignment should require mature, analytical thinking, and should challenge the student to be responsible for improvement in writing and building of vocabulary. Students should be prepared to take College Board Entrance exams by learning to write well about worthwhile subjects. Advanced work in literature is concerned again with quality rather than quantity of students' reading. Speaking and listening should develop vocabulary and freedom of expression. Special units should be used to enrich the program. Suggestions are made from other school systems to aid in the development of a successful honors program in English.

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Carl F. Hansen, Superintendent

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ENGLISH CURRICULUM

SUGGESTIONS FOR ENRICHING THE CURRICULUM

FOR HONORS STUDENTS IN THE SENIOR HIGH SCHOOL

REPRINTED BY PERMISSION
U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
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Lawson J. Cantrell, Deputy Superintendent of Schools
LuVerne C. Walker, Director of Curriculum
Washington, D. C.
1960

CONTENTS

	Page
THE USE OF THIS BULIETIN	1
GENERAL SUGGESTIONS	2
WRITING	4
To Prepare Students for College Board Examinations	11
LITERATURE STUDIES AND READING	14
SPEAKING AND LISTENING	16
SPECIAL UNITS	17
HONORS PROGRAMS IN OTHER CITIES	21
The Advanced English Program at Mt. Lebanon High School (Pa.)	21
Honors Courses in Jamaica High School (N.Y.)	23
SUPPLEMENTARY MATERIALS	25

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MAR 1964
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THE USE OF THIS BULLETIN

THIS BULLETIN IS A RESOURCE BOOK. It is not a course of study.

It is principally a list of suggestions, gathered from English teachers in the District of Columbia and from other sources, from which you may draw activities or ideas for the enrichment of the regular college preparatory course of study in a manner desirable for honors students.

THE COURSE OF STUDY FOR HONORS CLASSES at present is identical in outline with that of the regular college preparatory classes.

It should be enriched, however, by treatment of the prescribed content on an advanced level and by organized studies designed to deepen the insights, heighten the appreciations, and refine the skills with which this content is concerned.

THE PRINCIPAL PURPOSE OF ENRICHMENT for honors students is to advance to their individual limits the quality and the maturity of their achievement.

Careful, reflective study should be required, and the quantity of work should be so moderated that such study can be done. Teachers should remember that for most students there is more advantage in the painstaking writing and rewriting of one composition than in the hurried writing of two or three; in reading and critically analyzing one novel, story, or play with the teacher's aid than in the unguided reading of two or three; in appreciating a few poems as pieces of literary art than in establishing casual acquaintance with a great number through a single brief meeting with each.

Sue Brett, General Chairman

GENERAL SUGGESTIONS

1. Supplement the textbook material with much related source material furnished by teacher and students.

2. Do not "talk down" to the level of the honors student; make the honors student "listen up" to the level of the teacher.

3. As often as possible, allow the bright student to select assignments from a number of assignments.

4. Introduce to classes a greater variety of reference materials.

5. Establish familiarity with English reference books.

6. Use Rateometer Reading Machines for increasing speed in reading.

7. Instill the realization of the value of a notebook as a workbook, important to oneself.

8. Give patterns and exercises for straight thinking, and practice in detecting rationalizations, fallacies, hasty generalizations, and unsound conclusions.

9. Develop critical thinking by these methods:

   a. Analyzing propaganda devices as used in radio, television, periodical advertising

   b. Analyzing "color" words which influence a reader's thinking

   c. Pointing out denotations and connotations of words

   d. Evaluating oral reports, book reviews, movies, etc., by a cooperatively derived set of criteria

10. Avoid "right answer" tests. Construct tests that will require the honors students to use the right answers that he is expected to know.

11. Arrange for students to view the best drama in the local theatres. Ask for written reaction to the production before discussing it in class.

12. Use other community resources for enrichment:

1. Enrichment within the classroom
   Parents and other people with special abilities--writers, actors, publishers, librarians, college teachers, and travelers--for talks or other planned activities
   Materials drawn from the community (publications, objets d'art, stamps, coins, clothing, recordings, etc.)
   Television, newspapers, magazines, motion pictures, and other mass media
2. Enrichment outside the school
   Field trips
   Theater parties
   Public libraries, museums, etc.
   Community-group-sponsored activities for students with especial interest and/or talent in writing, debate, drama, speaking, or literary discussion[1]

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[1] This list is quoted from Arno Jewett, English for the Academically Talented Student in the Secondary School, p. 65.

WRITING

1. Assign frequent compositions growing out of classroom discussions, pupil experiences, unit activities.

2. Assign compositions which require more mature thinking--for example, "My Ideas on Gift Giving"; "The Creed I Live By"; a tenth-grade research paper on "Christmas Customs in Other Lands".

3. Assign much writing requiring analytical thinking: character studies, comparisons, proving the truth of a critical comment made about a book or a character, the interpretation of a poem.

4. Give abundant practice in expository writing of the kind required in other classes and also in college. Correlate English composition with that of other subject-matter fields, such as science and history.

5. Teach analysis of paragraphs and selections of noted writers by attention to arrangement of ideas, vocabulary, style, sentence variety.

6. In preparation for writing, give much practice in research reading, note taking, gathering and arranging materials into logical outlines.

7. Teach the pupil to use his grammar book as a handbook for checking punctuation and other mechanics.

8. Teach précis writing. This method is an aid to reading as well as to writing, for it demands paring the selection down to essentials, omitting minor details, repetitions, and illustrations. Such an exercise forces the pupil to select main points, and sends him to the dictionary for meanings of new words encountered.

9. Give practice in reconstructing garbled paragraphs. Here the pupil finds the main idea or often the topic sentence and follows a logical sequence for putting the sentences in place. The spotting of connectives often helps with the arrangement. The pupil, however, must bear in mind that some good writers do not use the paragraph as the unit of construction, thus their sentences will fall logically in almost any order. Students like to try the garbled paragraph on their classmates as an exercise of skill. Encourage them to read in search of good examples to dissect.

10. Give ample opportunity for class discussion and evaluation of methods of organization, sentence structure, and individual style in composition.

11. Teach rhetoric in grade 12.

12. Assign groups of two or three honors students to be authorities on a particular concept in grammar, usage, or composition. In addition to the day-to-day learnings and assignments for the whole class, these students must do research on the concept and sit as a "panel of experts" to handle complex or difficult questions that arise in class. Also, they make keys for tests and must explain all the answers that require explanation. Insure, however, that every student gets an equal number of such assignments. Honor students, too, will follow, if permitted, a path of least resistance.

13. Encourage the honors student to write creatively. After each unit in literature, assign an outside reading. Following the report on the outside reading, assign the writing of an original piece of literature of the type or on the period of literature covered in the unit. It is a good idea to have the honors student write in several different styles (Hemingway and Faulkner and Saroyan; free verse and blank verse and rhyme) in order to gain insights into the technical structures in literature and in order to evolve a style of his own.

14. Stimulate creativity by encouraging the writing of poetry, skits, one-act plays, and short stories.

15. Encourage pupils to participate in writing contests, such as the Scholastic Writing Awards, the NOTE Writing Awards, and the Philip Gerry Poetry Contest.

16. Motivate students to issue a class magazine of the best writings done by the class during the semester.

17. Give daily exercise in writing for progressive improvement. For one week the requirement might be a compound-complex sentence each day. Another week the sentence would feature figures of speech; still another, parallel expression; another, paraphrasing, always with emphasis upon the expression of abstract ideas.

Notes from "The Gifted Student in the Composition Class"[1]

Studying Mechanics and Usage

Assign the rapid learner more challenging work.

Hold class members responsible for their own learning of a skill.

Recently a Houston teacher, whose class was largely composed of rapid learners, decided that he was doing too much spoon-feeding. When the time came for the class to work on new material in punctuation, he assigned the students to proceed with the study on their own, using the textbook as guide. He would answer any questions they cared to ask, but on a certain day there would be a test.

During the study period no questions were asked and attention to the assignment seemed somewhat desultory. As a result, scores on the test were extremely low.

Since the majority of the members were really rapid learners, they settled down to work and asked questions, which the teacher answered in detail. Almost without exception scores on the second test, the one for which results were recorded, were high.

In an evaluative discussion following this experience, many students admitted feeling that their understanding of the subject matter was not the teacher's responsibility but their own, that they had for the first time learned how to punctuate. The same approach can be used with other types of material.

Enlarging the Vocabulary

Give a vocabulary test at the beginning and end of each semester to measure vocabulary growth and to stimulate students to enlarge their vocabularies on their own initiative.

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[1] Ruth Reeves, "The Gifted Student in the Composition Class." NASSP Bulletin, September 1957.

Study new words in context.

As a weekly assignment, students in one teacher's class handed in, properly mounted on notebook paper, one or two clippings from periodicals, each with a new-to-him word underlined and with an explanation as to pronunciation, origin, and definition, and with an original sentence illustrating the use of the word. For example, the headline "Top Congressional Leaders Favor Depletion Allowance" was pasted on a page and followed by this information: "depletion--de-ple-shun, L. depleo, depletum, to empty out; act of diminishing. The depletion of the food supply meant that many would starve." Students in these classes kept notebooks of which the clippings and the definitions were an important part.

Bring to the attention of the class books that deal with words and make them available for use of students who finish other work early. Examples: Maxwell Murmberg and W. T. Rhodes' How To Build a Better Vocabulary, G. C. Merriam Company's Picturesque Word Origins, Wilfred Funk and Norman Lewis' Thirty Days to a More Powerful Vocabulary, and Henry I. Christ's Winning Words.

Study prefixes, suffixes, and word families.

Place on the board each week a different word family. Discuss the words throughout the week and use them in sentences. For example, the following might remain on the board all week:

L. torquere--tortum--to twist

retort--to twist back a reply, to turn your opponent's argument against him
distort--to twist out of shape
contort--to twist together
contortionist--one who can twist his body painlessly
extort--to twist out by force
nasturtium--nose twister, flower so named because of pungent odor
tort--a legal term for a special kind of wrongful act
tortuous--full of twists, winding

The gifted student may expand such word families as part of his program for independent study.

Use other devices to teach vocabulary. Suggest words to be used for specific occasions such as a football game, a church service, a visit to a newspaper office. Ask students to illustrate the use of an interesting word by writing a paragraph on it. The following was written by a student:

> Of all possible adjectives, none describes my fourteen-year-old brother better than intrepid. His undaunted spirit does not hesitate suddenly to attack me for the sheer pleasure of physical combat in spite of my ten-inch height advantage and a fifty-pound difference in our weights. He delights in scaling trees and clattering about the roof of our house. He thinks nothing of coolly patting the largest and fiercest-looking dog on the head while I am detouring an entire block to avoid the self-same dog. What is more, he actually looks forward with bright-eyed anticipation to dances; at his age even the thought of venturing onto a dance floor with a girl was agony for me.

Vocabulary tests are featured in Reader's Digest and other periodicals. These tests may be taken, scored, clipped out, and mounted in students' notebooks.

Writing for Various Purposes

Provide a range of experiences in expository writing.

Skill in exposition is particularly needed by all professional and business people--indeed by all adults and by serious students. In promoting skill in exposition, the English teacher stresses the value of thought, structure, development, and effectiveness of expression.

Show the student that the interpretation of his own experience is the best basis for gaining skill in exposition. To demonstrate the interest value of the student's own experience, ask the class for the first writing assignment of the term to make a simple list of "Things I Like," "Things I Dislike," "Things I Would Change," "My Ten Earliest Memories." The list may be both serious and commonplace, but should be honest. Prepare for student discussion of the lists the next day.

Ask the students to write a theme on such a subject as "This I Remember" or "This I Believe." Making this assignment with great care, the teacher should draw illustrations from his own experience and reading.

Have some of the themes read in class, either by the student himself or by the teacher with the student's permission. The superior student will sometimes be so stimulated by discussions growing out of the reading of themes that he will write other unassigned papers, replying to ideas of other students. He learns that writing his ideas clarifies them.

Encourage original thinking. Perhaps teacher and class will express appreciation of the thought; perhaps they will challenge it as illogical. The point is that they must not pass over it with indifference. Give respectful attention to original thought, thereby proving to the gifted student that his own ideas have value. Evoke original thought with challenging questions.

Ask the class to write a paragraph summing up the class reaction to a talk or giving personal reaction to it.

Insist that the student, before doing any piece of expository writing, decide exactly what he wants to say about the subject and formulate a question that he will answer or a statement that he will seek to prove. The student with a mature mind should not be satisfied with too obvious a question or statement, but instead study his material until he can interpret it thoughtfully. For example, he will write his paper not to prove the obvious truth that Mark Twain is a great American humorist, but that we still laugh at Mark Twain because his humor is somehow as modern to us Americans as that of George Gobel, Bob Hope, or Jack Benny. Then he must, of course, prove his statement as definitely, as fully, and as entertainingly as possible. The point is that he must always interpret his material by means of his own thinking.

Suggest that the writer select some person he knows to picture as his reader, and that he make his plan comprehensible to that person. The writer must learn the trick of building to the significant point, so that the reader follows his lead without confusion.

Have much of the student writing done in class, and confer with individuals during the writing period.

Provide a range of experiences in letter writing.

Business letters that are pointed, concise, and courteous
Social letters that are gracious and friendly
Studies of famous published letters, like those of Lord Chesterfield, and reports on them
Letters that call for developing some special skill in human relationships--writing an apology, writing a letter designed to correct some fault in the receiver without wounding his vanity, demonstrating the differences in the ways of describing an incident to a four-year-old child and to a grandparent
Letters such as might have been penned by a fictional or historical character

Provide a range of experiences in creative writing.

Exposition and letters can be considered creative if the author has put his own ideas into his own words. Usually, however, the term refers to description, narration, the informal essay, the vignette, or poetry, written for their own sakes. The superior student will profit from such experiences in writing creatively as these: writing descriptions with emphasis on imagery, writing verse, keeping a journal, writing autobiographical sketches, and writing short stories.

To Prepare Students for College Board Examinations[1]

The College Board Examinations cover only the principles that are usually taught in high school. Students should be prepared to take them.

For some years the examination has taken the form of a paragraph in which there are certain errors to be detected and corrected. Some of the specifics tested are these:

Pronouns--personal, relative, and indefinite
Adjective and adverb (use with precision)
Conjunctions--correlative, coordinate, and subordinate
Parallel construction
Incomplete comparisons
Sentence fragments
Commas and semicolons (precise use)
Recognition of unnecessary shift in person, tense, and voice (very important!)
Recognition of redundancies and ambiguities
Usage, such as
The reason he did it is <u>because</u> . . .
I read in the paper <u>where</u> . . .
Do it like I do.
It is <u>different</u> <u>than</u> . . .

Even though these forms may be acceptable usage on the informal level, students should be impressed with the fact that they are not acceptable on the College Boards.

The College Board Examination expects the student to recognize quickly errors in form and in structure and to make specific corrections. Those who cannot recognize and correct the errors readily do not complete the examination and are penalized.

The examination expects students also to arrange ideas in logical order with proper transitional words and phrases. To test this ability disarranged paragraphs are included to be rearranged in proper order.

Taste and selectivity in language are tested. Success in this section depends upon the student's being aware of the levels of language of the importance of maintaining tone, and of the precise selection of words.

---

[1] These notes are drawn from a talk by Miss Margaret Casey, Bethesda-Chevy Chase High School, made to D.C. high school English teachers on October 24, 1959. Miss Casey corrects College Board Examinations for The Educational Testing Service.

Each principle covered in the examination is usually tested several times to make sure the student really knows what he is doing and is not merely guessing.

Students sometimes score lower than they should because they do not follow the directions with regard to correcting errors. Instead of pinpointing and correcting a particular error, they rewrite the sentence or change the expression. Most students know that in the sentence It was a real good book, real cannot modify good. But instead of correcting the error by changing real to really, they frequently drop the word from the sentence altogether, and are penalized. The sentence He was laying on the bed might be changed to He was reclining on the bed, but as the error would be merely avoided and not corrected, the student would be penalized.

Much of the preparation for College Boards can be made through the study of usage and not necessarily through formal grammar.

Advanced Placement Composition[1]

Advanced work in composition teaches students to write well about something important. The core of training in composition is therefore the frequent writing and careful revision of substantial themes on subjects sufficiently mature to challenge both thought and linguistic powers. These themes should be distinguished by superior command of substance, thoughtfully and interestingly presented.

A good student writer will demonstrate a high level of proficiency in organization, combining clear sentences in well-shaped paragraphs and arranging these in an order clear to the reader as well as to himself. He is aware of the importance of organic structure, distinguishes the major parts and the subdivisions of the whole, and deliberately develops his paper with a sense of controlling purpose and orderly progression.

[1] College Entrance Examination Board, Advanced Placement Program Syllabus, p. 95.

However, a neat pattern of paragraphs is not in itself proof of, and can never be an acceptable substitute for, sound and compelling logic. The good student writer will be sufficiently an analyst of his own ideas to avoid non sequiturs and redundancies. He is careful to support general statements with specific proofs; he distinguishes between causes and effects, between subjective reactions and objective judgments; and he has cultivated the ability to select fresh rather than hackneyed illustrations.

A good composition exhibits a feeling for style, displaying both precision and fluency. An able student will make use of the varieties of English sentence structure. His sensitivity to sentence movement will be heightened by exposure to good models; a strong student, however, will have absorbed such influences well enough so that his style remains his own. His vocabulary will be distinguished not so much by its extent as by its exactness and appropriateness.

It should go without saying that a student in an advanced course will have mastered the mechanics of writing. His command of the conventions of spelling, capitalization, and punctuation will be firm; his syntax will be clear and accurate.

LITERATURE STUDIES AND READING

1. Assign wider reading and give suggested outlines for various types of reports.

2. Establish and follow a well-planned developmental program of outside reading.

3. Recommend outstanding fiction such as the list in the NEA JOURNAL, December 1959, p. 45.

4. Be permissive in outside reading assignments. Take advantage of such organizations as the Campus Book Club to insure continual leisure reading. Guide the honors student to select the books especially for mature students; such books are specifically designated by the Teen Age Book Club. Avoid making a fetish of class reporting on outside reading. It is a good idea to talk informally with at least one honors student a day (at the beginning or end of a class period or in the halls or in the cafeteria) about books that he is reading in his leisure.

5. Extend assignments into the field of world literature (especially when this is obviously related to units in American and English literature.)

6. Relate literature to contemporary world problems.

7. Point out biographical data other than vital statistics in order to inter-relate writers' lives with their works.

8. Teach introductory literary criticism, critical analysis. Use book reviews as models.

9. Teach oral reading of poetry. Oral reading is a two-way process requiring active listening on the part of an audience; therefore, both participants must be taught through practice. Stress with pupils the idea that oral reading is a thoroughly practical activity whose benefits carry far beyond the classroom into extra-curricular activities, into life vocations, and into social affairs.

10. Provide opportunities for prepared oral reading of current public addresses.

Advanced Placement Literature[1]

Advanced work in literature is more concerned with the quality than with the quantity of a student's reading. It does not, therefore, attempt to "cover" either a large number of works or any given body of literature. It rather tries to develop in the student those skills which characterize a mature reader. By analyzing patterns of structure, rhetorical devices, techniques of characterization, the use of parallels and contrasts, and above all the connotative values of words, phrases, and figures of speech, the student develops a respect for the precision with which a literary work not only communicates ideas but defines specific attitudes and evokes particular emotional responses. The student thereby becomes not only a sensitive reader, but also a responsible one.

---

[1] College Entrance Examination Board, Advanced Placement Program Syllabus, p. 94.

SPEAKING AND LISTENING

1. Develop the pupils' abilities to distinguish between formal, informal, and non-standard language, with emphasis on good informal speech for everyday purposes.

2. Distinguish between active vocabulary and passive vocabulary, and encourage the building of each.

3. Develop appreciation of levels of word usage.

4. Give opportunities for acting in plays, round-table discussions, debating, extemporaneous speaking, oratorical contests, poetry writing, short-story writing, radio-script writing, play writing.

5. Use problems sensed in a classroom situation as the point of departure for panel discussions and practice in oral communication skills.

6. Teach vocabulary by such devices as "I Wish I'd Said That," a game in which pupils converse using words assigned for study.

7. Teach throughout the year an intense vocabulary unit with cumulative notebook work in preparation for college entrance examinations.

8. Encourage a spirit of inquiry and freedom of expression by injecting into class discussion leading questions and suggesting challenging individual report projects.

SPECIAL UNITS

1. Parliamentary procedure.

   Use of parliamentary organization for oral reporting.

2. Debate

3. Study of a novel, with research and organized discussion of purpose, material used, effectiveness of presentation; writer's artistry in creating mood, in using symbolism and other suggestion, in using other literary devices, such as irony or caricature: the quality of the prose; the period setting of the story; the characterization; this novel as a type; other novels of this type; the writer as a member of a special school or as an individualist; other of his novels; novels by others of his school of writers. Encourage the making of booklets of original stories or booklets based upon the themes of the book.

   Use a seminar method in teaching the novel.

   Base a grade-12 reading program on the development of the novel.

4. Intensive study of poetry in grades 11 and 12, first for meaning, then for appreciation of poetic values.

   Study of the mechanics of poetry as an introduction to student poetry writing. Submission of the best poems to the High School Anthology (California) or to the Philip Gerry Contest.

5. A unit in Greek literature in grade 12--nothing extended but enough to make students understand certain ideas and philosophies connected with English literature (perhaps a little of Sophocles, Plato, and Aristotle).

6. Intensive study of the drama in grade 12, concentrating perhaps on the tragedy and including samples ranging from the Greek plays to twentieth century writing.

7. Julius Caesar:

   Reading of other Shakespearean plays

   Comparison of Caesar with Shaw's Caesar and Cleopatra

   Oral reports on background

   Panel discussion on the techniques, purpose, or philosophy of the play or plays

Dramatization of scenes

A second reading for greater depth of understanding and appreciation

Study of persuasive devices used by characters in the play and comparison with modern propaganda techniques

8. The essay:

Reading and studying a wide variety of outstanding essayists

Debating controversial viewpoints in philosophical essays

Tracing influences and similarities among essayists

Writing essays of various types

Students' writing statements of their personal philosophies of life

9. Correlation of literature studies with studies in music, art, and science.

10. Study of significant themes developed in great literature.[1]

> The whole class will read certain key books and . . . conference groups will, in addition, discuss books that illustrate the ideas raised. For example, all students read Walden, in which some of our standards of success are questioned. A reading group might find a more contemporary and concrete illustration of that idea in The Great Gatsby or The Late George Apley.
>
> An idea is first raised in class by the teacher: What is progress? Is man progressing? The ensuing discussion raises certain questions: How do we define progress? What assumptions about the purpose of life are in our minds as we attempt to answer the questions? What is the source of these assumptions?

---

[1] These illustrations are quoted from the correspondence of Edward J. Gordon, director, Office of Teacher Training, Graduate School, Yale University, with Dr. Jewett. The program described has been carried on for years in the Germantown Friends School in Philadelphia. See Arno Jewett's book, English for the Academically Talented Student in the Secondary School, pp. 55-57.

The objectives, in the form of the teacher's and students' questions, are then mimeographed: Is man progressing? In what areas of life? Toward what? What is the source of our values? How valid are they? What is the good life? What is human nature? What is the role of conditioning? What gives prestige in our culture? What is success? What is happiness? What causes conflicts between the values of different cultures? Each student analyzes his reading in the light of these questions in addition to any other observations he wishes to make.

The readings, compiled by both the teacher and class, which illustrate these ideas are: Conrad's The Heart of Darkness; Eliot's The Hollow Men; Thoreau's Walden; Twain's Huckleberry Finn; Marquand's The Late George Apley; Lewis' Babbitt; Huxley's Brave New World; Orwell's 1984; Swift's Gulliver's Travels; Forster's A Passage to India; Joyce's A Portrait of the Artist as a Young Man; Fitzgerald's The Great Gatsby; Odets' Golden Boy; and "The Sermon on the Mount."

The next group of readings center on freedom and responsibility: What is the relation of man to the state? Of a student to his class? How much authority should the state have? What is the source of that authority? What is loyalty? How much right does the individual have to disagree? How much must he conform? What is subversion? In what areas, at different times in history, has the state demanded conformity?

The books chosen are Plato's Apology and Crito: Thoreau's On the Duty of Civil Disobedience; Shaw's Saint Joan; Anderson's Barefoot in Athens; Koestler's Darkness at Noon; Silone's Bread and Wine; Crossman's The God that Failed; Forster's Two Cheers for Democracy; Mill's On Liberty; The Declaration of Independence; The Bill of Rights; and Machiavelli's The Prince.

A third group of books that we study trace briefly the nature of tragedy, attempting to find men's answers to the question of suffering. What is tragedy? What is the cause of suffering? How much of suffering is derived from "fate"? How much from "character"? How do people at different times interpret the causes of tragedy? What does the answer show about their state of mind? What is the Twentieth Century answer? Does man today fight back against his "fate"? How is "fate" defined in each of these books? What is the relation between fate and individual responsibility? What can an individual do about "fate" today, or have we come to accept "fate"?

In this unit we begin with Job's asking why a good man suffers. Then we take Ecclesiastes where "the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, . . . but time and chance happeneth to them all." We read a pair of Greek tragedies, Antigone and Oedipus Rex, analyzing them in relation to Aristotle's theory of tragedy, mimeographed, which is the jumping-off point in our discussion of all these readings. After these come Hamlet and either Othello or King Lear; then, on to three novels: Conrad's Almayer's Folly; Hardy's The Return of the Native; and Hemingway's A Farewell to Arms. The final readings are of plays: Hedda Gabler, Winterset, Beyond the Horizon, Death of a Salesman, and Billy Budd.

Of course, not all of the books are read by all students.

HONORS PROGRAMS IN OTHER CITIES[1]

The Advanced English Program at Mt. Lebanon High School (Pa.)

Grades 10, 11, 12:

Discussion of literary selections include matters of style, techniques, and philosophy.

Outside reading requirements range from a minimum of 12 books in grade 10 to 30 books in grade 12.

The scope of each unit of study is followed by clusters of books with themes related to class reading.

Oral language experiences center on effective class discussion, with assigned informal speeches (perhaps once a semester) or impromptu book talks.

Writing, assigned weekly, varies from exposition to poetry and short stories.

Grammar studies are replaced by studies in semantics.

Essay tests are used except for final examination, which is usually a standardized reading or composition test.

Grade 10:

This program attempts to build an understanding of literary principles and introduces depth reading.

Depth reading: "Training in depth reading begins with a unit on semantics early in the tenth grade, where pupils are introduced to the idea that meaning extends beyond the dictionary definition of words. The effects of metaphor, alliteration, symbol, assonance, connotation, and similar subtleties of language become evident to students through their critical analysis of advertising slogans, newspaper articles, and political speeches."

"An essay unit permits bright students to try out their discoveries about language."

"By the time they begin reading mature poetry, short stories, and novels, students are expected to note the effect of symbol and image on a literary work. In addition to selections from literature textbooks, they study . . . Romeo and Juliet, Modern American and British Poetry, Twenty Grand Short Stories, Short Stories for Study, Great Expectations, and the monthly issues of Literary Calvalcade."

Grade 11:

This program attempts to "develop skill in the analysis of philosophical ideas and other literary content. Weekly book discussions in small groups foster the development of independent analysis. The course relies primarily on the reading of complete works and the selective use of anthologies. Texts include Huckleberry Finn, Basic Selections from Emerson, Modern American and British Poetry, and various literature textbooks.

"The course guide lists themes for outside reading with suggested titles for pupil reference. When the class is studying Melville's Moby Dick, for example, the following themes are suggested as guides to outside reading:

1. The Problem of Evil

	Jonah (Book of)
Conrad,	HEART OF DARKNESS
Goethe,	FAUST
James,	THE TURN OF THE SCREW
Marlowe,	DR. FAUSTUS
O'Neill,	EMPEROR JONES
Shakespeare,	MACBETH

2. The Consequences of Sin

Dostoevsky,	CRIME AND PUNISHMENT
Hawthorne,	HOUSE OF SEVEN GABLES and THE SCARLET LETTER
Tolstoi,	ANNA KARENINA
Wharton,	ETHAN FROME and THE AGE OF INNOCENCE

3. A Search for Faith

Bowen,	THE WEIGHT OF THE CROSS
Eliot,	THE COCKTAIL PARTY
Lewis,	SCREWTAPE LETTERS
Mann	THE HOLY SINNER
Merton,	SEVEN STOREY MOUNTAIN
Shaw,	ST. JOAN
Anouilh,	THE LARK

4. The Sea

Dana,	TWO YEARS BEFORE THE MAST
Wouk,	THE CAINE MUTINY
Monsarrat,	THE CRUEL SEA
Conrad,	TYPHOON AND LORD JIM

5. Other Allegorical Works

	EVERYMAN
Bunyan,	PILGRIM'S PROGRESS
Hemingway,	THE OLD MAN AND THE SEA
Wilder,	OUR TOWN"

Grade 12:

"Twelfth-grade students practice independent literary analysis by writing papers showing the relationships between their outside reading and the literature discussed in class. The course is related to the Advanced Placement Program of the College Entrance Examination Board."

Honors Courses in Jamaica High School (N. Y.)

The study of American literature is closely related to the study of history. Supplementary reading and reports include the following: Profiles in Courage; Franklin's Autobiography; Andersonville; The Winthrop Woman; novels by Kenneth Roberts; and books about Washington, Jefferson, Lincoln, and other famous Americans.

Among the topics used for research papers are these:

Theocracy in the Colonies
Some Aspects of Colonial Life As Reflected in Colonial Literature
Voices of the Revolution
Philosophy of Benjamin Franklin
Bread and the Constitution
Intolerance in the Colonies
Slavery and American Literature
Witchcraft Trials
The Negro and American Literature
Thomas Paine: His Writings and Their Influence
Utopian Writers
The Westward Movement As Reflected in American Literature
Beginnings of American Drama
The Jacksonian Era
The Abolitionist Movement
The Philosophy of Emerson
Thoreau: Writings and Philosophy
Geographical and Historical Influences on American English

Senior classes make penetrating oral analyses of plays by Arthur Miller, Thornton Wilder, Eugene O'Neill, Henrik Ibsen, William Shakespeare, and other dramatists. They make written reports on books of fiction and non-fiction.

To focus attention on a major problem, theme, or value in a book of nonfiction, Faith Reig, an English teacher in the Jamaica High School, asks her pupils to discuss one of the following ideas:

I. The possession of moral or spiritual values helps people to face the problems of living. The lack of such values often leads to unhappiness or tragedy. Using the biography you have just read, show by definite references how the subject was helped or hindered by the possession or lack of such values.

II. Frequently, a person finds it necessary to make great sacrifices before he reaches his goal in life. Using the subject of the biography you have just completed, indicate by definite references the goal that person sought and describe the sacrifices he made.

III. The reading public today is turning more and more to nonfiction . . . to keep in touch with the contemporary world. Explain by specific reference how the book you have just completed has brought you into closer contact with the world about you, with outstanding people of modern life, or with recent developments in the arts, in politics. or in science.

IV. Humor may arise in literature from many sources, such as cases of mistaken identity, ludicrous situations, exaggeration, quaint speech, or the introduction of characters intentionally or unintentionally funny. Show by reference to specific incidents the role that humor plays in the nonfiction book you have just completed; make clear the humor and its effect on your opinion of the work.

Research paper topics (Jamaica High School)

Ibsen and the introduction of discussion dramaturgy
Chekhov and the motionless play
Shaw's "life force"
The expressionist drama
Poetic drama in the Twentieth Century (Eliot, Anderson, Fry)
The tragedies of Arthur Miller
Humor in the plays of James M. Barrie
The musical comedy--America's contribution to the theater
Comparison of acting techniques of the Nineteenth and Twentieth Centuries
The possibility of achieving high tragedy in a modern play
Eugene O'Neill as dramatist
The miniature world of Jane Austen
The historical romances of Sir Walter Scott
A Victorian novelist: Dickens, Thackeray, Eliot
Dickens' portrait gallery
Dickens as social reformer
Provincial life as seen by George Eliot
Hardy and the philosophy of despair

Research paper topics

Dostoevsky and the introduction of the subconscious into modern fiction
The role of conscience in the novels of Joseph Conrad
Boyhood life in the novels of Mark Twain
Hawthorne's preoccupation with morality
Melville and the isolated hero
Stream of consciousness in Twentieth Century novels
Existentialism and its influence on modern fiction
Camus and the problem of existence
The bizarre world of Franz Kafka
Steinbeck and American realism
Sinclair Lewis as satirist
Willa Cather: a regionalist
The importance of nature in Hemingway's novels

SUPPLEMENTARY MATERIALS

Cavalcade (Scholastic publication)

Practical English (Scholastic publication)

Campus Book Clubs (paper-back books)

Book review sections of the New York Times, New York Herald Tribune, Washington Post, The Sunday Star.

NCTE book list Your Reading and Books for You

National Council of Social Studies book list Social Understanding Through Literature

American Council on Education book list Reading Ladders for Human Relations